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THE UNIVERSITY OF CHICAGO GRADUATE LIBRARY SCHOOL

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

R Recommended

Ad Additional book of acceptable quality for collections needing more material in the area.

M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.

NR Not recommended

SpC Subject matter or treatment will tend to limit the book to specialized collections.

SpR. A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 23 January, 1970 Number 5

New Titles for Children and Young People

Asimov, Isaac. The Shaping of England. Houghton, 1969. 278p. illus. $4.50.

R 7- This is a book bursting at the seams with facts, dates, pithy comments on derivations of names, and the odd bit of information (not always important but usually fascinating) that most histories omit. The author often analyzes a single act (the decision of William the Conqueror to make the English clergy Norman so that there would be less likelihood of the Saxon culture persisting) but does not often interpret historical trends on a large scale. The text covers England's history to 1215 A.D. A list of dates, dynastic tables of English and Scottish kings, and an index are appended.

Barrett, Judith. Old MacDonald Had an Apartment House; illus. by Ron Barrett. Atheneum, 1969. 27p. Trade ed. $4.75; Library ed. $4.43 net.

Ad K-2 A nonsense story with some inspired moments of illustration and a rather placid text that develops one idea: the superintendent of a city apartment building uses more and more of the space to grow produce, and eventually turns the building into a farm. At first the tenants are dismayed by animals and roots growing through the ceiling, then they move; the landlord threatens, then decides he may as well turn the whole thing into a profit-making enterprise. The people are slightly grotesque, the scenes of verdant burgeoning in the steam-heated apartment house pleasantly silly, with all of the humor in illustrative details and none in the writing—save for the basic concept.

Bischoff, Julia Bristol. Mystery on the Rio Grande; illus. by Martin Charlot. Scott, 1969. 224p. $3.95.

M 5-6 Tamara Perkins is delighted when she hears they are moving from Texas to Costa Rica, since that is her mother's country. (No moans about leaving friends.) The story gets off to a slow start with a travelogue-tinged drive through Mexico and several Central American countries. Tamara's father works as the assistant foreman, and it soon becomes clear that all of the things that have been going wrong at the Costa Rican ranch are due to Gomez, the foreman. Gomez is cheating the owner and intimidating the hands, and matters get thoroughly snarled before the culprit is found out and Tamara's father promoted to foreman. The plot is predictable, the writing style not distinguished; the book has some strength, however, in its protagonist's delight at meeting her Costa Rican relatives and in her adaptability. And it is a relief not to have a

child the omniscient and successful detective; Tamara suspects, but so does her father, and it is he who Tells All.

Bothwell, Jean. The Parsonage Parrot; illus. by Pamela Baldwin-Ford. Watts, 1969. 186p. $3.50.

Ad 5-6 When Rev. Williams and his family moved into the parsonage of the old Manhattan church, St. Stevens, they were quickly made aware that one vestryman, Elmer Crandon, really ran the affairs of the church. He refused to spend money on the church or the dilapidated parsonage, he furiously resented the family's pet parrot, and he tried to thwart the new minister's efforts to take the reins. The two Williams children are instrumental in effecting a change, although it is their father who gets the information that makes it possible for him to prevent Crandon's selling the church. The story has suspense, good family scenes, and an interesting setting, but the turning point is not really credible: a Puerto Rican boy, grateful for the family's kindness, trains (with the help of one of the Williams children) the parot to say things that will stir the congregation's awareness—which it does, from the pulpit and during a church service.

Brown, Roy. The Day of the Pigeons. Macmillan, 1969. 154p. $4.50.

Ad 6-8 Set in London, a story that uses the same device as did the author's A Saturday in Pudney: a group of children separate, each one hunting for the same thing, and each having different adventures. The device gives variety, but it makes the book choppy. The pigeons are accidentally drugged and all six fly off; Bruce, who is taking care of them for the absent owner, sends his friends out to find the birds. This is a minor plot thread, the major one being the encounter with a runaway juvenile delinquent and—due to this contact—an encounter with criminals. There is a note of contrivance occasionally, but most of the action is convincing and the characterization and dialogue are particularly good.

Bulla, Clyde Robert. New Boy in Dublin; A Story of Ireland; illus. by Jo Polseno. T. Y. Crowell, 1969. 41p. $3.75.

Ad 4-6 Bulla has an artfully artless style that is always pleasant to read, but that requires a strong story line to give substance to a book. Here the plot is sturdy and realistic, save for the fact that there is no logical explanation for a child's parents simply acceding to a young cousin's demands. Cousin Michael comes from Dublin, where he works at a hotel, and announces that he wants to take the oldest child, Coady, with him to be a hotel page. The parents agree only because Coady says he wants to go; the boy secretly wants to earn money to buy a gold ring to replace his mother's lost wedding ring. Lonely at first, Coady feels happier when he makes a friend and decides to stay. Although some information about Ireland and Dublin is given, the book might be about almost any country boy who comes into the city to work.

Coatsworth, Elizabeth Jane. Indian Mound Farm; illus. by Fermin Rocker. Macmillan, 1969. 62p. $4.50.

Ad 4-5 Ten-year-old Pamelia had never been outside of Cincinnati until an aunt invited her to spend the summer at the farm near St. Louis. She really was going to make a trip, just as the gypsy had predicted, and she loved it all: the steamboat ride down the Mississippi, driving the buggy

to the farm, knowing that she was going to live where an Indian temple had once stood. The account of Pamelia's summer is deftly written, with an occasional bit of contrivance (the same gypsy shows up at the farm) and with a sedate quality that rather suits the setting but slows the pace of the story. Poems are inserted between chapters, not carrying out the action but pertinent to some aspect of the book.

Coombs, Charles Ira. Cleared for Takeoff; Behind the Scenes at an Airport. Morrow, 1969. 190p. illus. Trade ed. $4.50; Library ed. $4.14 net.

R 6-10

Passengers at an airport see a good deal of the activity there, and are all too familiar with the problems of ground transportation, crowding, flight delays, and stacking; these aspects of air travel are covered, but this very useful book also discusses the processing of international traffic, the adaptation of passenger planes for carrying large cargoes, the layout and improvement of present facilities, the details of maintenance and briefing of crews, and the equipment and procedures in the flight control tower. The writing is straightforward and the material well-organized; the step-by-step procedures of a takeoff are included. Photographs and diagrams are helpful; an index is appended.

Crowell, Ann. A Hogan for the Bluebird; illus. by Harrison Begay. Scribner, 1969. 127p. Trade ed. $3.50; Library ed. $3.31 net.

M 5-6

Although this story gives a picture of the way of life of Navajo sheepherders today, it is awkwardly written in a rather heavy style, and the crucial point of the story lacks impact. Singing Willow has been away at a mission boarding school; when her family comes to the graduation they are astounded to learn that she can play piano. A "chest with black and white teeth," her brother calls it; since he is not a small child it seems improbable that he would not even know what it was, even if he had never seen one. The boy gets his longed-for wish, a horse of his own. The girl languishes. Since her family already thinks her spoiled by the white man's ways, Singing Willow cannot divulge her longing. When she does tell her brother, it is arranged that she should have a piano. Singing Willow is delighted; she is going to help teach at school, where her brother will be enrolled. The ending is pat: no family objection to the piano, girl going to be at the school part of the time, boy going to live at the school—no sign of resistance to the white man's ways.

Daly, Kathleen N. Ladybug, Ladybug; illus. by Susan Carlton Smith. American Heritage, 1969. 22p. $2.95.

NR 5-7 yrs

Wee figures of little creatures (precisely drawn but shown against a pastel-pretty background of rugs made of butterfly wings and houses of acorns) introduce the reader to the world of nature. Unfortunately, the coy text ("Chit chat, chit chat went the Ladybug . . .," "Suddenly Policeman Grasshopper hop-hop-hopped into sight.") which describes Mrs. Ladybug's shopping trip (buying pollen from the daisy, etc.) and her return to find the brave firemen had put out the tiny fire just doesn't fit (either in scientific approach or in audience level) the appended list of names for the flora and fauna shown. The chit chat set isn't quite ready for the fact that the stag beetle is pseudolucanus capreolus.

Davidson, Margaret. The Story of Eleanor Roosevelt. Four Winds, 1969. 152p. illus. $3.75.

R 4-6 One of the better biographies of Mrs. Roosevelt, with a balanced treatment of her childhood, her life as a bride dominated by the matriarchal Sara Roosevelt, her years in the White House, and the active role she played after her husband's death. The tone is candid, admiring but not adulatory, and the author gives a vivid impression of the shy and lonely ugly duckling, for whom the first years of public life were a constant effort and whose old age was spent in vigorous enjoyment of that same life. Photographs are included; an index is appended.

Domanska, Janina, ad. The Turnip; ad. and illus. by Janina Domanska. Macmillan, 1969. 29p. $4.95.

Ad K-2 The familiar story about a huge turnip that Grandfather (who had planted it) and Grandmother (who had watered it) each tried to pull up. Unable to budge it, even pulling together, they called on a grandchild and then on all the farm animals. Last one in was a magpie who tweaked the pig's tail, then flew off in alarm as the pullers tumbled over and the turnip popped up. The illustrations have soft color and vigorous action, and the pages are handsomely designed. The story is adequately told but has, like Tolstoy's The Great Big Enormous Turnip (reviewed in the June, 1969 issue) less vitality than Hewett's The Tale of the Turnip.

Drdek, Richard E. Lefty's Boy. Doubleday, 1969. 204p. $3.95.

Ad 6-9 Barnaby's father had been a pitcher with the Cleveland Indians, but that was a long time ago and Lefty had been drifting—and boasting—for years. His wife had divorced him, his teen-age son Barnaby had learned to live with him; but now Lefty had disappeared. Barnaby had no money, no job, no father—just a house to sleep in. Although the father reappears at the close of the story, most of the time he is a minor character, but much of what happens is because Lefty's boy is alone. Barnaby gets a job with a kindly old jeweler, Nagy, who offers the boy a home; his wife also makes Barnaby welcome. Barnaby is under pressure from some toughs who want his help in robbing the jewelry repair shop. The toughs are caught, Lefty's father shows up and wants his boy to come with him to Houston, and Barnaby has to decide. He goes with his father, who turns out to be as much of a blowhard as ever, makes no apologies for having walked out for a week, and goes off on a drinking spree the first night on the road. And that's when Lefty's boy opts for the quiet life, and goes hiking back to Cleveland to live with the Nagys. The writing style is good, the characterization tends to veer toward stereotype in the minor characters; the pace of the book is slowed by a number of incidents or conversations that contribute nothing to development or dramatic interest.

Duncan, Fred B. Deepwater Family. Pantheon, 1969. 192p. illus. $4.95.

R 7- For the first eleven years of his life Fred Duncan lived on the sailing ship Florence on which he was born in 1887. His rambling reminiscences are fascinating not only because of the details about shipboard life in the last years of the deepwater sailing ships but also because the author and his brothers and sisters had so unusual a childhood. Their imaginative play depended on each other, their education on their parents; their most

ordinary experiences would have been high drama for most children of the time. The writing style is a bit solid and the pace of the book lags occasionally, but there is neither melodrama nor nostalgia to mar material inherently dramatic. Some of the photographs of old ships are fascinating; a brief glossary of nautical terms is appended.

Earle, Olive Lydia. Praying Mantis. Morrow, 1969. 48p. illus. Trade ed. $3.25; Library ed. $3.14 net.

R 3-5 Softly drawn pictures, scrupulously detailed, add to both the attractiveness and the informational value of a book that is simply written, accurate, and interesting. The clean pages and large print are assets; the text, which describes the morphology, reproductive cycle, and patterns of preying and feeding, is solid enough for the beginning student of natural science or the nature lover, and is brief enough to be read aloud to younger children.

Elgin, Kathleen. The Mormons; The Church of Jesus Christ of Latter-Day Saints; written and illus. by Kathleen Elgin. McKay, 1969. 96p. $3.95.

Ad 5-6 Like the first book (about the Quakers) in this series on religious denominations this is sympathetic, detailed, and extremely useful, especially in religious education collections. Unlike the first book, this has a considerable amount of repetition; the first section gives some background about the Mormon trek westward, the second and rather lengthy section is a biography of Charles Coulson Rich which includes some very interesting material from the diaries of some of his wives, and this is followed by a short history of the Mormon religion, including the persecution of its members and the westward trip (both previously described). A series of contrived but informative questions and answers is followed by a description of the Mormon Church today, a chart of its organization, a brief list of some well-known members, an index and a bibliography.

Epstein, Beryl (Williams). Who Says You Can't; by Beryl and Samuel Epstein. Coward-McCann, 1969. 254p. $4.50.

R 7- "You can't beat the system?" the jacket copy asks. "You can't fight City Hall? WHO SAYS YOU CAN'T?" There have been instances of causes won that seemed lost, and the determined people who campaigned for those diverse causes are described in a lively and provocative book. The writing is informal but dignified, the tone enthusiastic. The causes and their proponents: Ralph Nader's fight for safer cars, Gene Wirge's battle against an Arkansas political machine, the massive efforts of New Jersey conservationists to save the Great Swamp, Leon Sullivan's program to help the Negro poor in Philadelphia, Daniel Fader's method of stimulating reading in young non-readers, the efforts of Frances Kelsey and Helen Taussig to demonstrate the dangers of thalidomide, and the persistent struggle of Joseph Papp for a program of free theater in New York City.

Erwin, Betty K. Behind the Magic Line; illus. by Julia Iltis. Little, 1969. 178p. $4.95.

Ad 4-6 The story of a large Negro family, tight-knit and loving, poor and hard-working. Dozie, the oldest girl, is the protagonist, and when she meets elderly Uncle Samuel Dan, she is half-convinced that he is a ma-

gician who can solve her problems and open new doors for her. Uncle Samuel Dan does help, but it is really her father who brings a change; he has been working in another city and returns to move the family out west. The construction of the plot is diffuse and the story is heavily laden with tangential themes (an older brother's brush with the law, the relationship between Dozie's parents), but the writing is competent and the characterization good, particularly the sturdy, affectionate mother who has drawn about her family the magic line of protective love.

Evans, Eva Knox. The Beginning of Life; How Babies Are Born; illus. by Rob Howard. Crowell-Collier, 1969. 64p. $3.95.

M 4-6

A description of the reproductive process, from menstruation through insemination, gestation, and birth. The illustrations are clear, the writing is unfortunately on the cooing side ("It uses this tooth to peck, peck, peck on the inside of the shell until it breaks. Then the little bird steps out!") but the facts are accurate. Many sex education books describe various animals and their mating before moving on to human reproduction; here the reverse is true. Only a dozen pages are devoted to forms of life other than human. There seems little point in this smattering of information. Although the book stresses the dignity of human love and gives dependable information, it is limited by the tone of the writing; there are now many other books for this age reader that share this one's strength and that lack its weakness.

Fenten, D. X. Plants for Pots; Projects for Indoor Gardeners; illus. by Penelope Naylor. Lippincott, 1969. 125p. Trade ed. $4.95; Library ed. $4.82 net.

R 5-9

A good book for the beginner, but not oversimplified; there is enough detail about plant feeding, propagation, and potting to make the book useful to the practiced amateur as well. The drawings are precise and attractive, showing methods (leaf cuttings, starting flats, forcing bulbs) but not illustrating every kind of plant mentioned. The writing is brisk and businesslike, but rather informal; a glossary, pronunciation list, and index are appended.

French, Dorothy Kayser. Swim to Victory. Lippincott, 1969. 189p. $3.95.

Ad 4-5

Mary Lou is chubby and shy, so that she is easily intimidated when another fifth-grade girl on the swim team teases her. She can't understand why Vivian is so nasty; even good-natured June can't get along with her. By rigorous dieting, giving up slumber parties, and practicing faithfully, Mary Lou loses weight and improves her performance in the pool. She hopes at the end of the year to win the Most Valuable New Swimmer Medal, and knows that Vivian does, too. By that time Mary Lou has learned that Vivian bullies people because she is bullied by two older brothers and she almost hopes that her rival wins; but both girls show their growing understanding by being genuinely glad when the medal goes to June. Mary Lou feels that, medal or no medal, she has achieved a victory of sorts. Somehow the protagonist remains a colorless figure; the writing style is adequate and the story realistic, but the lack of leavening slows the pace and makes Mary Lou's concentration a bit too formidable for a ten-year-old.

Friermood, Elisabeth Hamilton. Peppers' Paradise. Doubleday, 1969. 259p.

Trade ed. $3.95; Library ed. $4.70 net.

M 6-9 In 1927-1928 Kitty Pepper was a teen-age girl whose family operated four movie theaters in their midwest town. Although there are some plot threads (a light romance for Kitty, an alcoholic brother, the competition from radio and the threat of more competition from talking pictures) this is primarily a catalogue of movie information and of period details, many of them contrivedly inserted into dialogue. There is also a surfeit of "Golly . . . wow . . . it's the berries . . . spiffy . . ." et cetera. The story gives a considerable amount of information about the period, it presents a pleasant picture of a loving (almost too amiable) family in a small town, but it seems an elaboration of a topic rather than a development of a plot.

Halacy, Daniel S. Return from Luna. Norton, 1969. 181p. Trade ed. $3.95; Library ed. $3.69 net.

Ad 6-9 A science fiction story about a lunar colony. Rob Stevens, medically unfit for military service, is delighted that his alternate service can be as part of a scientific team on the moon. Since the Moon Project base depends on a shuttle from earth for its food, they are completely cut off when war breaks out on earth. Various kinds of mechanical ingenuity help keep the group alive; the Americans join forces with the personnel of a Russian base, also cut off. When rescue finally comes, the Americans go; the Russians stay, waiting for their own pickup. The ending is an anticlimax to an adequate but by no means unusual story about an isolated group (with the usual distribution of cowards, heroes, rebels, and quiet workers) that copes when an emergency occurs.

Hawes, Judy. What I Like About Toads; illus. by James and Ruth McCrea. T. Y. Crowell, 1969. 33p. $3.50.

R 2-3 A good addition to a dependable series of science books for beginners; the text is continuous and simply written, moving from general remarks (the toad is an amphibian; toads help farmers by eating insects) to specific comments about habits, life cycle, and the appearance of toads. The last pages explain why the writer likes toads, ending on a personal note, "I hope you like them too." Although a few of the illustrations are busy with detail, most are attractive if not instructive.

Hofstein, Sadie. The Human Story; Facts on Birth, Growth, and Reproduction; in consultation with W. W. Bauer, M.D. Lothrop, 1969. 42p. Trade ed. $3.75; Library ed. $3.56 net.

R 5-7 Although most of the text is devoted to an explanation of human reproduction and the changes that puberty brings to male and female, this gives advice on other problems of adolescence, from acne to parent relations. There are explicit diagrams of sex organs, a matter-of-fact discussion of adult love and the sex act, a brief look at genetics, and some mention of matters not always covered in books on sex education, such as premature birth, miscarriage, and the unmarried mother. The writing is brisk, the coverage broad but not intensive—a good first book on sex for the young adolescent by two highly-qualified professional people. A reading list and a glossary are appended.

James, Harry Clebourne. Ovada; An Indian Boy of the Grand Canyon; illus. by

Don Perceval. Ward Ritchie Press, 1969. 46p. $3.95.

Ad 4-5 A story of the Havasu Indians of northern Arizona, pleasantly descriptive but with little action and rather tepid of mood. It describes a day in the life of one family; Ovada rises early and prays—as he should each morning—to the sun, he helps his father weed and pick fruit, he races a friend on horseback and saves him from being bitten by a rattlesnake. The book achieves its purpose of showing the quiet, friendly, and self-sufficient pattern of Havasu life, but it is static.

Johnson, Virginia Weisel. The Cedars of Charlo; illus. by Lydia Rosier. Morrow, 1969. 192p. $4.50.

R 6-9 Above Becky's shappy home in Montana loomed the beauty of the cedars in the forest wilderness, and her distress was almost that of her neighbor, old Spike, when the logging industry threatened to move in. Becky's life had been gladdened by the pleasure of owning her first horse, and she had looked forward to riding Hobby in a show; when she didn't get a ribbon, she lost interest in the horse, to Spike's dismay. But it was Hobby she turned to in a crisis, riding into Charlo to get help when the old cowboy threatened to shoot surveyors. The dual themes of conservation and of Becky's maturing are deftly interwoven, the treatment is realistic, and the characterization good. In Becky's defeated father and the other men who work for the loggers, accepting despoliation because it provides a livelihood, the author shows an aspect of the conflict rarely touched in books for young people.

Keats, Ezra Jack, comp. Night; photographs by Beverly Hall. Atheneum, 1969. 42p. $5.95.

M 6- A compilation of very interesting and often attractive photographs in black and white is accompanied by selections from a wide variety of sources. The fragments are from James Joyce, Marcel Proust, Wallace Stevens, Dylan Thomas, and many other distinguished writers; there is not always complete accord between quotation and illustration. The calibre and subjects of the selections indicate a mature audience for which the format seems inappropriate. The book does not, for example, capture the mood of night as does the more prosaic book for younger children, At Night, by Ressner (Dutton, 1967) which also consists of photographs and text.

Krasilovsky, Phyllis. The Very Tall Little Girl; illus. by Olivia H. H. Cole. Doubleday, 1969. 28p. Trade ed. $3.50; Library ed. $4.25 net.

Ad 4-6 yrs For a very young child who is taller than his contemporaries, a bit of reassurance. The little girl here is six inches taller than most girls her age, which creates all sorts of problems: school desks are uncomfortable, dresses are hard to fit (why not just get the next size-line?) and adults expect more of her. On the other hand, she gets to clean the top of the blackboard and can see over the heads of her classmates and is the first girl in the neighborhood to get a full-sized bicycle. The illustrations are amusing, and the story is light but pointed; there are some not-quite convincing details but most will touch a responsive chord. The conclusion: ". . . best of all, being tall made her different from almost all the other little girls . . ." is encouraging but it is somewhat belied

by the first part of the book, in which the child by no means seems to find a pleasure in being different.

Laski, Marghanita. Jane Austen and Her World. Viking, 1969. 143p. illus. $6.95.

R 9- Profusely illustrated with pictures of Jane Austen, her friends and family, the homes and spas they lived in and visited, and with scenes of late eighteenth-century England, an excellent biography. The author describes in great detail the voluminous family relationships and the mannered social circle of the Austens, with many excerpts from letters, so that her discussion of Austen's novels is related to the milieu and the mores of her world. The writing is skilful, based on scholarship but not pedantic, the tone objective. A chronology, a list of notes on the illustrations, a bibliography of works by and about Austen, and an index are appended.

Levine, Rhoda. He Was There from the Day We Moved In; illus. by Edward Gorey. Harlin Quist, 1969. 22p. Trade ed. $2.95; Library ed. $2.81 net.

Ad 2-3 There he was in the garden, a big dog, sitting quietly, his shaggy hair over his eyes. Ogdon (whose older brother tells the story) is only four and tries all the obvious ways to entice the dog into reaction, like skipping on two feet. Dog stays immobile, eating what is put in front of him, enduring rain, ignoring cats. Older brother decides that what the dog is waiting for is a name; unthinking, he mentions this to Ogdon, who immediately rushes off and whispers his chosen name to the dog. Dog departs. Older brother apologizes for Ogdon's having called dog "Marilyn." The story ends with the dog's apparent acceptance of apology; he is now sitting close to the edge of the garden. Just sitting. The sophisticated among the young may appreciate the nuance of the sedate story, but the lack of action or resolution may limit appeal. The illustrations are delightful.

Lewis, Richard S., comp. Journeys; Prose by Children of the English-Speaking World. Simon and Schuster, 1969. 215p. $4.95.

R 3-7 A companion volume to Miracles (reviewed in the March, 1967 issue) an anthology of children's poetry. The children, four to fourteen, live in the United States, Canada, New Zealand, Australia, India, Ghana, Liberia, Great Britain, and Ireland. The selections range from a single line to a page or two, varying in style, mood, subject and tempo. A delightful book for browsing, for coming back to, for discussion.

Linde, Freda. Toto and the Aardvark; tr. from the Afrikaans by Jan and Polly Berends; illus. by Pau. Giovanopoulos. Doubleday, 1969. 61p. $3.50.

Ad 3-4 A translation of the 1964 title that was awarded the Union of South Africa's Hoogenhout Medal as the best children's book of the year. Toto has never seen an aardvark, but becomes interested when one older brother says he's going to shoot one and another brother protests that the animal is gentle and harmless. Toto has fantasies in which he talks to various creatures in the animal world as he hunts for the aardvark so that he can camouflage its home and protect it. The cool illustrations (black, white, and palest blue) show a dreamy child and delicate, fantastic flying creatures—and the aardvark. A quiet story with convincing di-

alogue in the realistic scenes and rather nebulous conversations between Toto and the animal forms.

Lobel, Arnold. Small Pig; written and illus. by Arnold Lobel. Harper, 1969. 63p. (I Can Read Books) Trade ed. $2.50; Library ed. $2.57 net.

R 1-2 Enough's enough, and even a beloved pig feels resentment when he is forced into a tub and has his pigpen vacuumed. Indignant, the pig takes off to hunt for some nice, comfortable mud; after several unfortunate adventures, he finds a cozy spot that begins, alas, to harden. Never having been in the city, the little pig has not recognized fast-setting sidewalk cement. Rescued, he goes back to the farm and a promise that his mud puddle will be left intact. Bliss. The vigorous illustrations are amusing, and the simple style is not stilted, so that the book can be used for reading aloud as well as for beginning independent reading.

MacGibbon, Jean. Liz. Scribner, 1969. 153p. Trade ed. $3.50; Library ed. $3.31 net.

Ad 6-8 Invited to spend two weeks at the seashore, Milly and Liz were disappointed at how quiet it was, not at all like the lively resort atmosphere they had expected. But their friendship with Peter and Alan Burton led to a most enjoyable camping-out on an island in a sea-channel. Liz, a moody and often ill-tempered girl, feels threatened by an event in her past; to her great dismay, the threat materializes. The tough teen-ager who had kidnapped her baby brother shows up, and a frightened Liz hides him on the island. The story ends in tragedy: Liz enlists the help of one of the Burton boys when a flood endangers the island, and her friend is killed while the young hoodlum is rescued. The stark ending comes as a shock, seeming a disproportionate conclusion to the story of four youngsters (Liz is twelve) who have been having an interesting vacation, despite the intensive and quite perceptively depicted adolescent self-doubt and the reactions among the individual members of the quartet. The characterization is excellent, although these British children seem mature for their age; young enough to be innocently camping in an isolated situation, their emotions and concerns seem those of older adolescents.

Manley, Seon. My Heart's in Greenwich Village. Funk and Wagnalls, 1969. 221p. $4.95.

Ad 7- The author and her sister, as young unmarried women, lived in Greenwich Village for some years; this is the anecdotal record of their mild adventures there, reminiscent of My Sister Eileen but lacking its vigor, and occasionally forced in the semi-humorous dialogue. There is enough color and variety in the Village to sustain the account, most of which consists of sisterly sparring, descriptions of people, and running battles with inadequate housing.

Marks, Mickey Klar. First You Like Me; illus. by Bernice Loewenstein. Parents' Magazine, 1969. 160p. Trade ed. $3.95; Library ed. $3.47 net.

Ad 4-6 It was an old family joke; Dodie had said, as a little girl, "First you like me. First you don't," when her father teased her and threatened to give her new dolls to a more feminine cousin. Still a tomboy at twelve, Dodie was still being teased by her father. She was sure he had really

always wanted a son and was therefore stunned and apprehensive when her mother said she was going to have a baby. Dodie was sure that if it were a boy, her father would have no interest in her anymore. Pleasantly written and realistic but not powerful, the story moves gently along via minor incidents that expand the action (to include Dodie's thawing of an icy neighbor, a cousin's wedding, a lost watch) but do not hasten it. Dodie comes, at the close of the story, to a realization of the depth of her father's love, and to an understanding of the shallowness of his teasing.

May, Julian. Before the Indians; illus. by Symeon Shimin. Holiday House, 1969. 36p. $3.95.

Ad 3-5 Although primarily chronological, this is a rather haphazard presentation of facts about prehistoric man on the North American continent. The text is continuous, the pages not numbered, and there is no index. The writing is direct and simple, so that the book is good for browsing or as an introduction either to archeology or to a study of American Indians. The soft, attractive drawings give details of dress, buildings, and artifacts but are, on several pages, confusing. The text moves from one region of the country to another as it catalogs some of the tribal cultures through the millenia.

Mayer, Mercer. Frog, Where Are You? Dial, 1969. 29p. illus. $2.50.

R 3-5 yrs A small book, its story told in pictures (one or two here really are worth a thousand words) and the plot easily comprehensible to the very young pre-reader. A small boy and his amiable dog, who have been gazing dotingly at bedtime at a pet frog in a jar, wake the next morning to find the pet gone. The search is on, and the illustrations show one silly situation after another with just the sort of humor small children love (boy clinging to branches discovers he is draped between the prongs of a deer's antlers). The ending is satisfying, and a general air of cheerful nonsense pervades all.

Miles, Miska. Apricot ABC; illus. by Peter Parnall. Little, 1969. 27p. illus. $4.95.

Ad K-2 Certainly different, but too difficult in its vocabulary to really be used as an alphabet book. The text is in rhyme, and it is continuous although, on each page, the initial letter of the first word is usually in alphabetical sequence. "An apricot tree . . ." it begins, and goes on to, "It startled a Bee." (Bee is the first word on the second page.) An apricot falls, a hen dines on the fruit; frightened off by the large creature, the tiny forms of animal life scuttle away and reappear when the hen is gone. The illustrations are quite delightful, precise and lovely drawings of insects and worms, birds and flowers, accurate in detail.

Montgomery, John. Foxy and the Badgers; illus. by Kurt Tessmann. Schocken Books, 1969. 109p. $3.50.

M 5-6 First published in England, a rather rambling story, although quite well told, about the determination of a wealthy outsider (from London, vulgar, and obtuse) to kill the badgers in the woods and the equal determination of a group of local children to prevent this pointless killing. David, who tells the story, owns a pet fox and is a nature lover, and the

whole book is a plea for conservation of wild life. The fictional framework grafted on to this plea is anecdotal, more convincing because of the style than because of the characters, who are fairly set types, with all the good people on one side. The hunters are all rather stereotyped comic villians from the blustering Londoner to his pale, malicious, young nephew. The writing is easy and colloquial, with a warm sympathy for wild creatures and the Sussex woods.

Morey, Walter. Angry Waters; illus. by Richard Cuffari. Dutton, 1969. 224p. $4.90.

Ad 6-9 For five years, Dan had been living with a shiftless, alcoholic uncle; a fringe delinquent, he had been given a choice between parole and prison. He hadn't expected the parole to be served on a farm where he was bored and restless, unhappy even though the Edwards family were just and friendly. It wasn't until Dan had achieved something (helping to save a cow in delivery) and learned to love (the calf he brought up) that he began to feel an affection for the place and the people, an affection he was to prove in the highly dramatic situation of a roaring flood. The personal relationships and the boy's changes of attitudes are convincing, and the treatment of all aspects of natural life are good; the only melodramatic aspect of the book is the final sequence, in which Dan is alone with three criminals (one from his old gang) who are looting and assaulting helpless flood victims while Dan pilots the boat, obeys orders, pretends cooperation, and bides his time until he can get help.

Naden, Corinne J. The Chicago Fire - 1871; The Blaze That Nearly Destroyed a City. Watts, 1969. 66p. illus. Trade ed. $2.95; Library ed. $1.98 net.

R 6-9 Capably written, a detailed account of the Chicago fire, with maps of sections of the city enabling the reader to follow the almost street-by-street description of the spread of the fire. The writing style is matter-of-fact, but the author capitalizes on the dramatic circumstances in which human error, natural conditions of wind and weather, insufficient fire-fighting equipment, and a city largely built of wood combined to become a great disaster, and the book is surprisingly exciting despite the familiarity of the story it tells. The old prints and the photographs of the ruined city are interesting; a one-page index is appended.

Orgel, Doris. Phoebe and the Prince; illus. by Erik Blegvad. Putnam, 1969. 31p. $3.29.

R 3-5 Sometimes Phoebe called her dog "Deardog" and sometimes she called him "Prince." A disappointed voice said one day, when Deardog had yipped with pain, "Oh. I thought you were speaking to me." Thus enters into Phoebe's life a flea with an exceptionally distinguished background. He admits it himself, as he describes (in verse) the past glories of his career at court, testily rebuking Phoebe when she interrupts. As suddenly as he hopped into her life, Phoebe's new friend departs with a blithe, "Auf wiedersehn." Brisk, silly, and spiced with sense, this is a small portion of sophisticated writing that can be enjoyed by any reader but that has nuances that can be an additional attraction for the unusual reader. The illustrations are also sophisticated, small-scale and witty: Blegvad at his best.

Politi, Leo. Mieko. Golden Gate, 1969. 28p. illus. Trade ed. $4.95; Library ed. $4.79 net.

M 3-4 Bright, busy pages give colorful pictures of the Japanese-American community in San Francisco, especially of the yearly parade that takes place on the last day of Nisei Week. Mieko practices her dancing so that she can take part with her group, and when she sees the lovely girl who is chosen as queen, Mieko decides that she will practice all the things she must learn so that she may be queen next time. She learns to arrange flowers, works at her dancing, memorizes the intricacies of the tea ceremony—then is told that she is too young. Disappointed, Mieko confesses to her parents the reason for her sadness; they console her and say that to them she is a queen. The story is slight and the style rather flat, but the book does give a picture of the customs and the holiday festivities of the Nisei.

Ray, Mary. Standing Lions; illus. by Janet Duchesne. Meredith, 1969. 211p. $5.95.

R 6-9 A novel about preclassical Greece, its theme the power struggle within the feudal system of lords and overlords in the Mycenean age. Set ten years before the siege of Troy, this is a martial story in which two young kings fight to preserve their small countries (Argos and Tiryns) against Thyestes, the High King; they are captured but escape and, having learned of the treacherous collusion of their own royal family with Thyestes, call upon Agamemnon. The three then outwit and outfight the common enemy and Agamemnon is acclaimed High King. Told in first person, the story has pace and drama; the setting and period are wholly convincing; the style has dignity without stiffness, and if the characters are not drawn in depth they are at least believable and differentiated.

Raymond, Charles. Enoch; illus. by Marvin Friedman. Houghton, 1969. 185p. $3.75.

Ad 5-7 For business reasons the Parnell family had moved from the ranch house milieu to a black ghetto, where they lived in a cramped apartment above the hardware store that Pop had bought. Enoch quickly learns that he will be tolerated rather than accepted, and that only if he pays regular protection money; he steals from both his parents. Mom hates the neighborhood and is fearful; Pop wants to try for a time. Enoch makes some friends despite the fact that, at his mother's insistence, he transfers back to his old school. Mom moves out, comes back, moves out again; tension increases in the ghetto. While Enoch is on a camping trip with his grandfather, Martin Luther King is murdered, and the neighborhood erupts into violence. Returning to find that his father had been killed by rioters, Enoch runs off to the old area, now ravaged by fire, and camps out. It is the elderly Negro man who had worked for his father who coaxes Enoch into going back to his family. The ghetto atmosphere is convincingly drawn, with no evasions and no contrived sweetness-and-light. The plot, however, seems only an extension of a situation (white family, black neighborhood) and the ending has a note of contrivance. The writing style is often awkward: "She shoved back and they wrestled until he got what he wanted out of her, a giggling which tinkled richly, like the glass pendants on the Japanese mobile swaying

in the breezes, that decorated the front entrance to her house."

Rose, Karen. A Single Trail. Follett, 1969. 158p. Trade ed. $3.50; Library ed. $3.48 net.

R 5-6 Ricky wasn't nervous about starting in a new sixth-grade classroom; after nine moves he had cultivated an approach that made it easy to acquire new friends. He hadn't expected to deal with the sort of antagonism that Earl showed. As far as Earl was concerned, any white boy was an enemy. All Earl's affection went to his mother and small brother; in the classroom, he played the stupid clown. One brush with crime persuades Earl to stay away from an older delinquent, but his friendship with Ricky comes very slowly indeed and only after they are thrown together by coaching sessions with an invalid teacher. The situation is handled realistically, with major credit going to the teacher, understanding and persistent, and the young principal who patiently copes with Earl's hostility. The writing style is easy and natural; despite a few small plot contrivances, the story has a sturdy honesty. Both Ricky and Earl feel a conflict between their behavior and their self-images, and for each of them the new relationship is a step rather than a total solution.

Silverberg, Robert. Wonders of Ancient Chinese Science; illus. by Marvin Besunder. Hawthorn Books, 1969. 126p. $3.95.

R 7- Following a brief background history of China from 1994 B.C. this most informative book surveys the achievements of Chinese scientists, some of them familiar and many of them neglected for the hundreds of years in which the accomplishments were forgotten and the disciplines abandoned. Separate chapters describe the impressive astronomical observations, such scientific instruments as the magnetic compass and the seismograph, and such useful inventions as paper and printing, gunpowder and rockets, kites, wheelbarrows, umbrellas, and the fishing rod reel. A table of dynasties precedes the text; a bibliography and a relative index are appended.

Southall, Ivan. Finn's Folly. St. Martin's, 1969. 158p. $4.25.

Ad 6-9 The story of a night of tragedy, in which one family of three children (one of whom is retarded) lose their parents in a crash in which an only child loses her father. The author uses the technique of construction (short accounts of individual action) that was so successful in Ash Road and Hills End, here a little less effective, perhaps because of the fact that the dramatic impact is slowed by dialogue that halts rather than helps the action. There is a note of heavy coincidence (the only child, whose mother has remarried, goes off from the wreck with the stepfather she's never seen) but there is also a strong creation of mood and tension: the dark, foggy night, the frightened children, the danger of further accident, and the touching (if protracted) conversation between the adolescent girl trapped in a truck cab and the adolescent boy trying to save her, keeping up her courage while his own heart is heavy with his loss and his new responsibilities.

Sullivan, Peggy. Many Names for Eileen; illus. by Muriel Wood. Follett, 1969. 32p. Trade ed. $1.95; Library ed. $2.49 net.

A pleasant but slight story with attractive illustrations in woman's-

Ad magazine style. Eileen goes through the day noticing that people have all
K-2 sorts of pet names for her: the milkman calls her "Curlytop," the mailman says, "Okay, Princess," Daddy teasingly calls her "Tiger." Her mother says there is a secret reason in addition to the obvious one, but won't tell what it is until the end of the day; then she tells Eileen that the child who is loved has many names. The dialogue is easy and natural, the story placid, the ending anticlimactic: Mother tells Eileen the secret, and Eileen goes to sleep.

Summers, James L. You Can't Make It by Bus. Westminster Press, 1969. 174p. $3.95.

In Paul Guevara's home, his gentle parents frown upon his association
NR with Aguilita, a Mexican activist; his girl Lura Golden doesn't under-
7-10 stand Paul's need to identify with the Mexican-American cause. With a good academic record and his ability at track, why should handsome Paul Guevara need to rebel? Slowly, Paul is drawn into activism; he participates in a school strike in which Lura joins. After the Spanish Club takes a trip to Guadalajara, Paul feels even more Mexican; participating in a riot, he is killed. The writing style is awkward, with often-jerky dialogue; the author's purpose, a commendable intent to elicit sympathy for the Mexican-American minority, seems defeated by the lack of objectivity, and by the author's use of such phrases in exposition as ". . . life at Polk continued its special, boring way, filled with the monotony of meaningless classes like social studies." or ". . . she looked away far up the street to —to whatever a Jew girl saw up there."

Surany, Anico. Lora, Lorita; illus. by Leonard Everett Fisher. Putnam, 1969. 40p. Trade ed. $3.95; Library ed. $3.64 net.

A story set in Cartagena, the bustling port city of Colombia. Miguelito
R wheedles his mother into buying a lora, a parrot. She is a stupid bird,
K-3 the vendor says: she can't talk. The lora is also thin and frowzy, but Miguelito loves her; he takes her everywhere he goes and he assiduously talks to her—and eventually she talks. She talks and screeches and squawks until the neighbors complain and Miguelito's friends beg him to leave the bird at home. He goes off sadly when his father says the pet must go, but he finds someone who considers the bird an asset and who offers unlimited visiting privileges. The setting has charm, the story is not outstanding but is simply told, and the illustrations are vibrant with color: hot magenta, brilliant blues and greens, clear sunny yellow—all just right for the scenes of tropical foliage or the busy market square.

Tamchina, Jurgen. Dominque and the Dragon; trans. and ad. by Elizabeth D. Crawford; illus. by Heidrun Petrides. Harcourt, 1969. 37p. $4.25.

First published in German in 1968, this oversize book is used to good
R advantage for big, bold, imaginative pictures, some in color and all with
K-3 humorous detail; page layout and marginal illustrations are good. The story is on a now-familiar theme, the much-feared dragon that turns out to be a very model of amicability. Here the fearful are the townspeople of Avignon, who see a huge monster with fiery eyes and a saw-toothed back swimming down the Rhone. After several massive efforts at capture have failed, little Dominque bravely convinces the dragon to talk quietly. "All animals are nice," she says. "One simply must not anger

them." So the dragon obligingly acts as a bridge across the river or as an entrancing playground for children. As for a time-saving device for trampling grapes, it proves the dragons are the last word.

Thum, Marcella. Secret of the Sunken Treasure. Dodd, 1969. 248p. $3.75.

NR
6-8

Two adolescent girls who are on a Mariner Scout Troop trip leave the group because one, Molly, has a sprained arm and the other, Jo, offers to be her companion. The girls stay with Mrs. Randolph, who is an old friend of Molly's mother and who is sponsoring a hunt for treasure from a sunken galleon. The girls suspect that something is wrong because the treasure-hunting crew behave peculiarly and they then discover that "Mrs. Randolph" is a member of the plotters who have held the real Mrs. Randolph captive so that they could escape with the treasure. The plot is quite contrived, the characterization shallow, and the writing style mediocre.

Tresselt, Alvin. It's Time Now! illus. by Roger Duvoisin. Lothrop, 1969. 30p. Trade ed. $3.95; Library ed. $3.78 net.

Ad
4-6
yrs

A pleasant addition to the books about the changing seasons for the very young. The illustrations, bright with color and movement, show city streets and parks; the text has a light and easy tone as it describes seasonal activities: the games, the holidays, the family outings, and the changing weather and foliage.

Udry, Janice May. Glenda; illus. by Marc Simont. Harper, 1969. 55p. Trade ed. $3.50; Library ed. $3.27 net.

R
2-4

Perky illustrations reflect the nonsensical humor of an easy-to-read book about a witch who finds that life as a human is not as easy as she's expected. Glenda the witch, bored by the various shapes she'd assumed, appeared one day in a classroom: the Compleat Girl. Unused to the limitations of being a member of a group, Glenda soon found herself in trouble academically and socially; disgruntled, she gave up the whole thing to fly south to recuperate. The writing style is light and smooth, the juxtaposition of familiar school routines and fanciful exploits by a malevolent Glenda effective.

Van Der Veer, Judy. To the Rescue; illus. by Paul Galdone. Harcourt, 1969. 160p. $4.50.

M
4-6

The Garbs are a noisy, hospitable farm family who enjoy a large collection of pets; eleven-year-old Doreen is the most tender-hearted and the most capable child of the lot. When she discovers that a wounded deer has taken refuge on the farm of the neighbors, Doreen persists in helping care for him—and so discovers that the hitherto hostile McCloskeys can be friendly. Not only does the deer bring the two families closer together, but he spurs an invalid boy nearby into returning to an active cheerful life. The story line is lengthened by contrivance; although the writing has the cheerful busy-ness of the author's Wallace, the Wandering Pig (reviewed in the May, 1968 issue) the book has a more diffuse structure and a heavy saturation of ungrammatical dialogue.

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